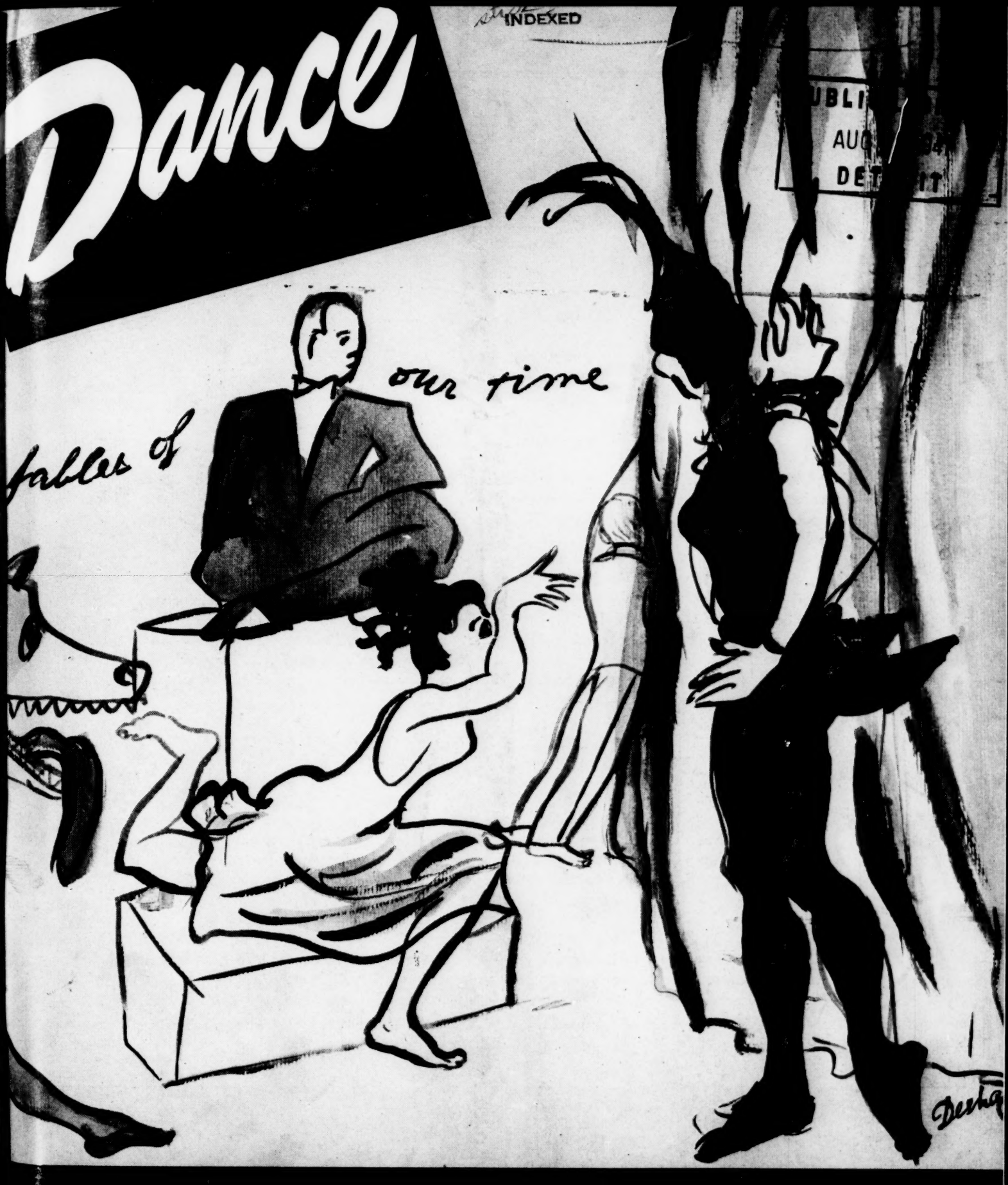
INDEXED

Dance



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Dance

VOLUME XXI August, 1947 NUMBER 8

RUDOLF ORTHWINE, Editor and Publisher

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THIS MONTHS COVER: Staff Artist, DESHA, captures lively spirit of the James Thurber characters portrayed by Charles Weidman and his company in the performance of "Fables of Our Time" at the Jacobs Pillow Dance Festival. The man who saw the Unicorn peeps out of (invisible) window just behind the curtains, while Little Red Riding Hood's wolf drools just off-stage.

THE STATE OF POST-WAR BALLET

AN OPINION.....

EDITOR'S NOTE: In the absence of Mr. Rudolf Orthwine, who is currently on a tour of observation, he has turned over his editorial space this month, in the interest of liberal thought, to excerpts from a letter addressed to DANCE's critic, Mr. Reed Severin. The contents of this letter are so imperative that the Editors of DANCE feel the urgency of opening it to the public.

The opinions expressed by the writer, Mr. Eugene Berman, internationally famous artist and designer for the theatre, do not necessarily reflect those of the Editors of DANCE. Excerpts are reprinted by permission.

H. D.

. . . The critic has to be alert, bold and aggressive. He must be a born polemist and he must stand up and fight for everything he believes is right, denounce all the frauds, counterfeits, compromises and abuses. Especially at the present time, when conditions in the ballet world have become absolutely abominable and ballet standards have sunk to an all-time low, at least in the United States.

When I think of what the leading ballet companies were offering to the public in the same United States ten or even six years ago, I am amazed to see people still crowd the theatres and applaud (often frenetically) third-rate representations of old classics or of fourth rate novelties! The stupidity, the incompetence, the pretentiousness and the ruthlessness of the present-day directors of the big ballet companies, managers, agents, etc. is only matched by their commercial greed and their fear of everything which does not look in advance a sure-fire box hit. Even the most commercial Broadway or Hollywood movie producer has more daring, taste and guts and realizes that things of fairly high artistic standards, with some good ideas, do pay after all more than do the people in whose hands the future of our bigger ballet companies lies!

On top of all that comes the sad confusion about the issue of ballet versus the modern dance! The same confusion reigns supreme in all other arts too; too many people just believe in obvious, formal "modern" tendencies and forms, as opposed to all classical, traditional or "conservative" art. Just because ballet has existed for several centuries and dancers have danced on the "pointes" for over a hundred years, too many "modern"-minded purists and intellectuals scoff at ballet and fail to understand that such handling of choreography and music as practiced by a master like George Balanchine has never been done or tried by anyone before him and is a supreme achievement of the modern dance theatre, regardless of whether you call it ballet or modern dance.

There is so much to battle for at present, more than ever before I believe, and so little boldness, good will, competence, sincerity and conviction on the side of those who could and should fight against the present state of cynical commercialism, aesthetic confusion and all the other evils of present day ballet.

The situation is a very grave one, almost a desperate one, from my personal viewpoint, and every sincere, honest and polemic criticism of all the faults, transgressions and abuses are badly needed . . .

EUGENE BERMAN

Via the GRAPEVINE

There is a boulder in a hillside in Massachusetts called Jacobs Pillow and that reminds us that his year there will be no **Ted Shawn** sitting on it in white bathrobe and smoked glasses. Shawn has been visiting "down under" these many months' and the camp and school are under the management of **Arthur Mahoney** and **Thalia Mara.**

The camp is packed to overflowing with faculty, guests, repertory company members and pupils, and two cats and one parrot. The parrot sneezes and sings opera.

The camp and countryside are pastoral and imposing, like a dormant volcano, and except for one mishap, when star gazing **Niki Talin** was nearly responsible for a forest fire, the sun shines merrily, the rain rains right steadily, and an air of fiesta pervades the atmosphere of the camp . . . The Talin incident arose from the fact that Nikita, sharing a cabin in the woods with three other members of the company, **George Leon, Eric Braun and Peter Gladke,** removed an apparently dead log from the fireplace in the cabin, set it on end, and went outside the door to devoutly study the firmament, it is supposed. Some little while, the other boys, returning, noted a curious ribbon of smoke emerging from, not the chimney, but the windows of the cabin, while astrologer Talin, sat without, absorbed in the spell of nature. With a triple shriek they all fell into the cabin, pellmell, to discover the "dead" log merrily blazing away at the timber of the walls. One forest fire and one ballet dancer squelched.

The one other colorful local character was the little boy of four who turned up at all performances of "Crosstown" with a water pistol and offered to shoot all the dancers with it. The mortality rate was shocking. **Billie Sarazen, Lee Lindsay** and **Johnny Scancarella** got it right in the eye.

Atmospheric snapshots appear on these pages.

Every once in a while some night club, if it is lucky, will hit the jack pot and cop a couple of dancers whose talent is somewhere at the concert level. This withering weather the Copacabana has done it and during the long summer months rejoices in a team known as **Copsey and Ayres,** a picture of whom is somewhere in this neighbourhood. The component parts of this team are a girl named **Caroline Ayres** and a lad called **Bob Copsey,** who met during the 1944 run of the Ziegfeld Follies and for better or worse have thrown their professional lot together. This year it couldn't be better. When Jack Cole dropped out of the Follies he selected Bob to step into his somewhat unique place, and there Copsey astounded everybody by nearly out-Coleing Cole. The team understands and works in the idiom of contemporary Americana, in ballet, modern and Hindu styles, all with equal competence and high style. They are slated for a concert appearance this Fall at Carnegie Hall.

Maurice Seymour

Nautch girl trips over Hindu divinity with aplomb in floor show fantasy at the Copacabana. Dancers Caroline Ayres and Bob Copsey take off these characters with wit and style.

* * *

The many friends of **Catherine Little-**

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field will be interested to hear that as of June, she is the new bride of **Sterling Noel,** staff writer of the New York Journal American . . . An imminent wedding will be that of Puerto Rican-born **Evelina Tristani** and **William Sarazen,** both dancing with the Met ballet. The date is October.

* * *

"Kalpana", meaning "fancy" or "fantasy" is the name of the film which **Uday Shankar** is making in India. It has from 70 to 80 Indian dances included in it, and advance stills suggest it will be an unusual film . . . The dance school directed by Shankar at Almora in India, which was financed by the Elmhirst organization, has discontinued activities for the time . . . Another film which will have some Hindu dance is the J. Arthur Rank production of "Black Narcissus", sequences arranged by Mayura.

* * *

Demetrios Vilan, another dancer who yearns to be an actor, refused to leave Hollywood, where he is neither acting nor dancing, to play a lead role opposite **Tilly Losch** in summer stock at Milford, Conn., the big doap.

* * *

Still another dancer turned actor, **Paul Valentine,** the Hollywood alias of **Val Valentinoff** of Ballet Russe and Broadway fame, went a. w. o. l. from his R. K. O. diggings and popped in and out of New York last week for a quickie with his beautiful bride, **Lili St. Cyr.** Miss St. Cyr, who springs from the soil that has produced many an artist, to wit, burleycue, is being groomed as a concert dancer by her husband, with amazing results. Mr. Valentine's first film for R. K. O. is due for September release.

* * *

Maya Deren, the producer of those much discussed surrealist dance films, is off on another high adventure to Haiti. She travels with several tons of cameras, lights and other equipment, otherwise all alone. Miss Deren seeks to film native dances and religious ceremonial rites. She is the first white woman ever to have attempted the Haitian jungle with such purpose.

* * *

Much traveled danseuse **Lilian Moore,** who entertained G. I.'s from Saipan to Alaska during the war, sailed for Germany recently under the wing of Special Services, U. S. Army. She will dance for occupating forces in the American zone, and get an eyeful of the reemerging Germany, no doubt.

* * *

Postmarks from abroad: **Paul Szilard** writes from Geneva that his European tour is finished and he is flying to Hollywood. From Nassau we hear that **Barbara Downey** of Chicago is both

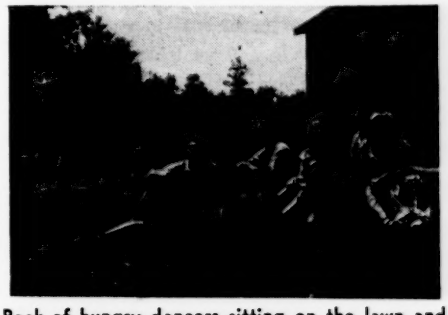
Valerie Bettis asleep on Jacobs Pillow, not a soft pillow, of course, but substantial, yes.

landscape studying and Spanish dancing for American tourists.

* * *

CINEDANCE in PREVIEW

Columbia Pictures is the parent of a weirdly mangled piece of mythology grafted on questionable fantasy which it is pleased to call "Down to Earth". We are asked to pretend that the nine Muses of ancient Hellas, resident immortally in a barren Parnassus somewhere out in galactic space, get somehow mixed up with the dear dead, also fixed in a geographical spot in space, and that both tangle with a Broadway dodo who is taking the name of Terpsichore, the muse of song and dance, in vain. Mr. Jordan, the Chief Usher for the departed makes it possible for Terpsichore **(Rita Hayworth)** to bollix this dodo's show about Terpsichore and this, at least, gives one of the screen's masterful choreographers of cinedance his chance to perform. The dreary story, revolving around the artistic point of take-off for producing a musical comedy, i. e., art vs. popular style, never for a moment taxes the resources of choreographer **Jack Cole.** His inventive, architectural talents brilliantly play the Terpsichore ballets, in contemporary jazz style and loosely "modern" style off against each other, one more exciting than the other. His facile handling of groups and space takes the cinedance out of the realm of the "incidental" and makes it more important than the picture itself. Cole's handling of **Marc Platt,** who gives good account of himself, and of Miss Hay-



Pack of hungry dancers sitting on the lawn and waiting for dinner bell to ring at Jacobs Pillow. Looking toward dining room door: (on elbow) Melissa Hayden, next to Bill Sarazen. Others, left to right: Zachary Solov, Loren Hightower, Patrice Bene, George Leon and Sylvia Villet.

worth, who is so beautiful, as two leading dancers, gives you something to make you soar way above "Down to Earth". A score by Castelnuova-Tedesco for the sombre Greek ballet is a high point in screen music.

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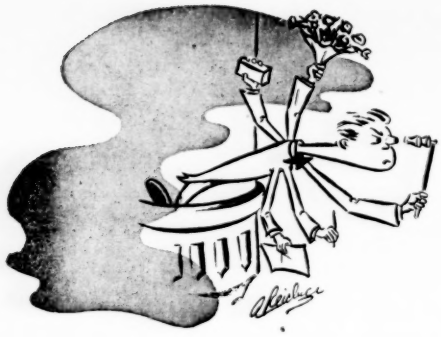
Members of the Jacobs Pillow company relaxing with all their might: Nikita Talin, John Scancarella, Zoya Leporska, Morton Haack (designer), Ruth Ann Koesun, Eric Braun, and, on her elbow, Melissa Hayden.



REVIEWERS' STAND

by DORIS HERING

IRIS MABRY,
Studio Theatre,
June 19

An almost deceptive naturalness pervades everything Iris Mabry dances and Ralph Gilbert composes as piano accompaniment. It is not the spontaneity of improvisation but rather an intuitive sense of proportion, a nicety of line that carries one through each composition with a feeling of wholeness and completion.

Their approach is not theatrical. It is of the concert stage — with a sophistication of structure and a style that is remarkably underivative.

For the most part Mr. Gilbert's piano style is based on rhythm, rather than melody. In his brief solos there was a constant interplay of shifting beats that gave even the more tender of the two pieces a restless delicacy. It seemed as though the music were looking for Miss Mabry on stage to give it fulfillment.

Doomsday and *Rhapsody* were the new compositions on the program. But they were not new in the sense of departure but rather extensions of earlier material. The former, with its tortured gestures, reminiscent of hanging and other forms of torment, could have been a realization of the destiny awaiting the unnatural, heedless female in *Dreams*, presented earlier in the evening. It was moralizing on a high plain.

Rhapsody we found confusing. The

continued on page 34

Neighborhood characters gather at the corner candy store to listen to radio account of Slugger Joe's championship fight in Mahoney's "Crosstown". At this point "Slugger" is down for the count. Clem Kalischer

"Slugger Joe" (Arthur Mahoney), manager (Nikita Talin) and water boy (Loren Hightower) warm up for the Big Fight in "Crosstown".

by REED SEVERIN

JACOBS PILLOW
DANCE FESTIVAL
Lee, Mass., July 4

When you think of Jacobs Pillow, the name of Ted Shawn comes automatically to mind, but this summer the direction of the dance festival and school of dance has been taken over by Arthur Mahoney and Thalia Mara. In the first connection they have organized a resident company of eighteen dancers called Ballet Repertory which made its debut last July 4 in *Crosstown*, a new ballet by Mr. Mahoney to music by Tom Scott and décor by Alfred Stern and Morton Haack.

Because the hosts were gracious and the setting was what is usually termed idyllic, it is all the more discouraging to report that *Crosstown* was pretty much a flop as far as I am concerned.

I think it was B. H. Haggin who wondered recently in print what men like Howard Hanson, who piece together all the effects and styles and idioms of every composer they have heared and studied, think they are doing: composing music? Likewise, choreographer Mahoney has loosely strung together a number of divertissements which hark back to several different styles which do nothing to advance an anodyne story about a prize fighter and his girl. Both composer and designer are similarly indebted to past masters of their arts.

For when you take a few jazz numbers for a group à la the Dunham troupe in whiteface (but minus the Dunham gift for moving the ensemble around the stage in easy or exciting fashion) a dance by two "sharpies" and another by a milkman slightly à la Robbins (but minus any apparent function in the plot) an insipid dream sequence à la Tudor, a prize fight in shadow dance à la Kelly and Astaire, and various bits and characters à la Ruth Page, Michael Kidd, etc. then

Costume design for two neighborhood characters in Arthur Mahoney's "Crosstown", the "sharpies" by designers Alfred Stern and Morton Haack.

throw all of these together without adding much individual invention or dramatic unity, what emerges is not ballet but something that can be variously described as a pastiche, a potpourri, or just plain goulash without the gravy.

On the other hand, about the performers themselves I had no doubts. Beside Mr. Mahoney and Miss Mara in the leading parts, there were Nikita Talin, Peter Gladke, Zachary Solov, Melissa Hayden, Eric Braun and the rest of the ensemble dancing very well indeed, especially considering their only three weeks of rehearsal as a unit.

Performance snapshot of Thalia Mara as Molly in dream sequence from Mahoney's "Crosstown".

Clem Kalischer

I should say that choreographic honors were won by modern dancer Valerie Bettis, who offered a group of five short solo dances. I liked particularly her *Caprice*, with music by Bernardo Segall, wherein she demonstrated that Rita Hayworth has no monopoly on the art of vamping, and also her rather classical *Theme and Variations*, which, though unaccompanied, certainly succeeded in making its own kind of music. The *Rondel for a Young Girl* (to Leo Smit's music) was amiable enough as such things go, if a trifle forced, but . . . *And the Earth Shall Bear Again* (music by John Cage) I found one of those

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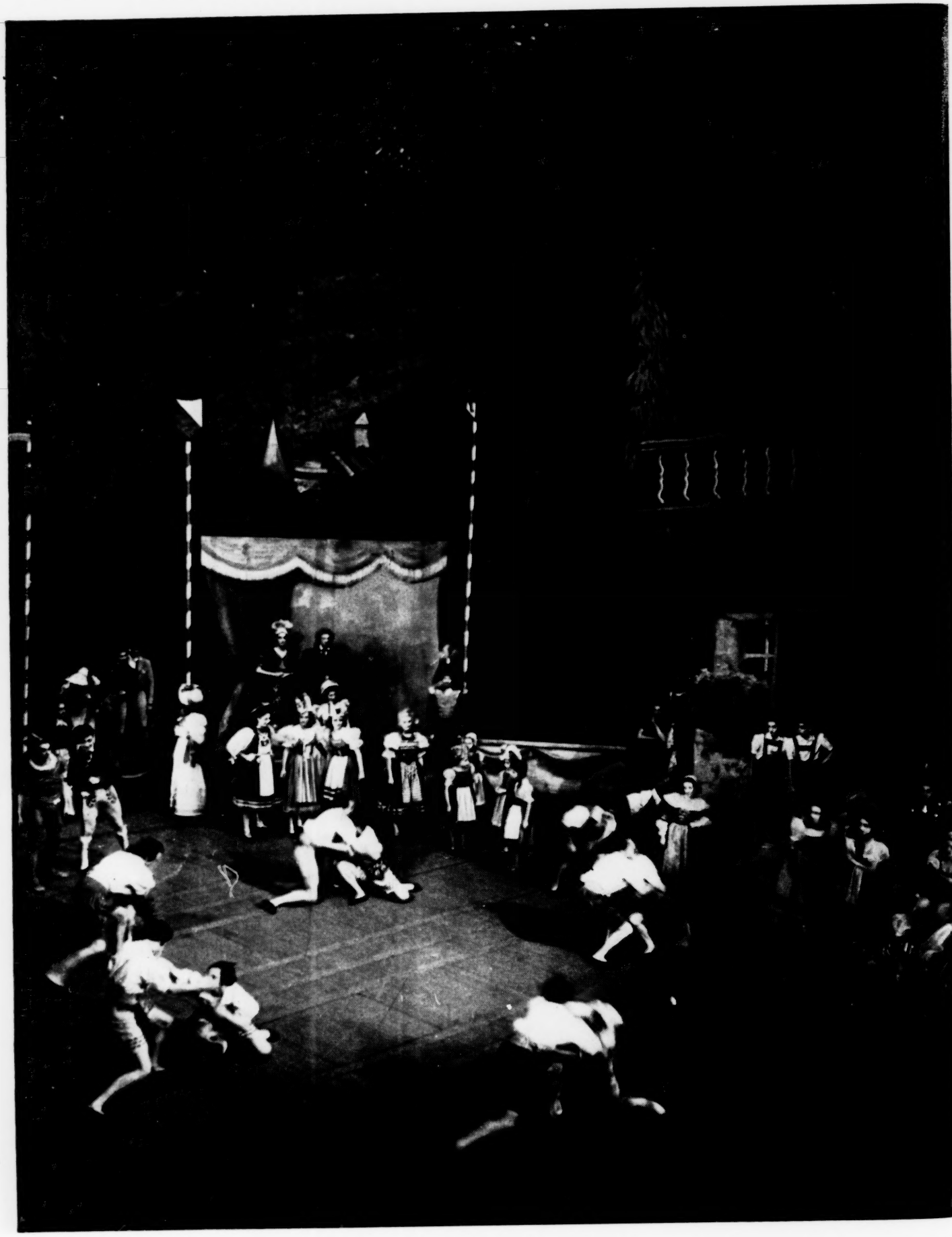


PASSING SCENE: PARIS

by LEANDRE VAILLAT

This year, theatres which remain traditionally closed in Paris throughout the summer, kept open house for Parisians who could not leave town for vacation. At the Paris Opera, for instance, Mr. Serge Peretti, leading dancer and maitre de ballet, created "Call of the Mountain", a ballet set to the music of Arthur Honneger, dealing with life in the Tyrol.

Afternoon of a covey of fauns, tongue in cheek; setting: contemporary This recent ballet at the Opera is entitled "Cydalise and the Satyr". Roger Fenenjois, premier danseur, is seen in tiger skin, downstage.

critic's eye-view of the ballet at the Opera Comique

SINCE the Liberation, the Paris Opéra and the Opéra-Comique have been placed under the same director, M. Hirsch, thus eliminating competition between the two institutions and making it possible to exchange artists. The Opéra is specializing more than ever in serious lyric dramas, while the Opéra-Comique devotes itself to light opera and less elaborate spectacles. The Opéra has a large and highly trained corps de ballet and for some time has been presenting programs composed entirely of ballets every Wednesday. M. Hirsch has decided to institute all-ballet programs at the Opéra-Comique as well, and since last Christmas such programs have been given every Thursday.

In addition to the *divertissements* regularly performed as part of the general repertory of the Opéra-Comique: Carmen, Mireille, Lakmé, etc., in which the company is often assisted by guest dancers, a comprehensive dance repertoire has been built up. M. Hirsch, with the cooperation of Henry Malherbe, assistant director of the Opéra-Comique and winner of the Prix Goncourt for his novel "La Flamme au Poing", and of MM. Tcherkass and Etcheverry, the *maitres de ballet*, has succeeded in making Thursdays at the Opéra-Comique as popular as Wednesdays at the Opéra.

The weekly performances usually consist of a program of four ballets and are noteworthy for the fresh and youthful spirit the dancers, choreographers and designers alike bring to the revival of classical works. The setting and atmosphere of the Opéra-Comique provide a favorable testing ground for certain experiments in the dance which may eventually be accepted in the more conservative "Académie National de l'Opéra."

It is true that the members of the Opéra-Comique ballet corps are not as carefully selected and do not have the technical precision and the solidly established tradition of the dancers who are trained from childhood in the large Opera ballet school. But they possess the precious qualities of youth, flexibility and enthusiasm. "Tradition" in these days is less often accompanied by a search for perfection than by hampering codes and regulations concerning seniority and precedence, hours and salaries. The Opéra-Comique is less bound by such conventions and is allowed a certain freedom to engage dancers from the outside. This has resulted in the addition of many valuable artists, among whom should be noted Marie Louise Didion, an excellent classical ballerina in the romantic style; Jean Guélis, who has remarkable elevation; the Spanish dancer, Torrès; Michel Rayne and Lucienne Berggren, both from the Théâtre de Monte Carlo, who are proficient and experienced soloists.

This influx of new elements gives the company vitality and freshness, and permits variety in interpretation. In the beginning M. Hirsch had to be content to revive old works, since he was pressed for time. However, "Les Sylphides" with Fokine's choreography, the "Rosière du Village" (Henri Tomasi), "La Valse" (Maurice Ravel) and "Swan Lake", as he has presented them, all have an element of

Photographs, courtesy of French Press & Information Service, Ministry of Information, Photographic Service, France.

novelty.

The *Nutcracker Suite*, a familiar vehicle for ballet virtuosity, has also taken on a new character. The variations are not used merely as separate episodes in which the individual performers show off their technique; the complete score, so rarely played in its entirety, is respected. The second act has been given new scenery and costumes designed by Paul Colin, whose sets for the "Revue Nègre", one of the high spots of the 1925 theatre season, are still remembered. The action is conceived in the form of a divertissement held at the behest of the Sugar Plum Fairy to celebrate the return of the Prince who had been turned into a

Above, left: Alexandre Benois gives his yea to new costumes tried on for first time by Irene Skorik and Christiane Franky for "La Belle au Bois Dormant" (choreography by Marius Petipas). These are members of the Ballet des Champs Elysees and the scene is the Theatre Champs Elysees.

Center: Between classes and rehearsals dancers come up for fresh air at the window under the roof of the Paris Opera.

Above, right: Stage design of Luc-Albert Moreau for the ballet "Khamma" with music by Claude Debussy and choreography by J. J. Etcheverry, presented early in Spring at Paris Opera.

nutcracker by a magic spell. The master of ceremonies introduces the various characters who interpret the March. Oriental Dance, Trepak, Chinese Dance, etc. The new maître de ballet, M. Etcheverry, has injected a note of parody into the choreography of Petipa in these numbers. However, M. Tcherkas, has retained the routines created in 1892 by that great French master for the Marinsky Theatre Ballet in St. Petersburg in the pas de deux, variations and coda. These latter were brilliantly executed at the Opéra-Comique by Lysette Darsonval, a star lent by the Opéra for the opening, and Jean Guélis, a young Frenchman, who danced in America during the war. The latter excels in his solo work, but as a supporting partner in the adagio and duo d'amore his technique lacks maturity and dynamic shading.

I have often been struck in reading Beaumarchais' plays by the similarity between their tone and that of ballet in general. Apparently M. Etcheverry had the same feeling, for he has composed a ballet called "The Useless Precaution" based on Beaumarchais' "Barber of Seville." The language of the academic ballet, with its entrechats, pirouettes, turns and arabesques, reproduces the lively repartee and verve of Beaumarchais' dialogue. Scenes like the serenade under Rosina's window, the love duet between Rosina and Count Almaviva, the famous tirade on calumny, are all rendered in a style that is both classical and sparkling. René Gruau's costumes in which black accents make the reds and yellows even more vivid and the light stage sets are perfectly in harmony with the charming puppet-like movements of the dancers. This ballet makes the spectator realize that there are deep affinities between Eighteenth Century French and Italian comedy and the spirit of the dance.

ballerina: savante

by ANN BARZEL

John Smith lands in Virginia and is captured by Pocahontas in this early Ballet Caravan opus, "Pocahontas". Left to right: Ruthana Boris, Lew Christensen, Erick Hawkins and ensemble of Caravan.

what happens when a dancer with a high I.Q. makes the ballerina grade

MOST of all a dancer needs a good pair of legs. Brains aren't really necessary. But it is an awfully nice combination if you have them both, and Ruthanna Boris rates high at both ends.

We don't mean she is an intellectual dancer, the kind that dances with her head — meaning it means so much you don't get it, or the kind of girl whose technique needs alibi-ing so you say it is all mental. Or she isn't the kind who wears a book and runs in and out of art museums to impress people. But she obviously has brains and uses them. Her approach to ballet and to the roles she dances is entirely rational and thought out. Her seeming versatility, the ability to dance well Balanchine's *Serenade* and Ruth Page's *Frankie*, is not due merely to a many-faceted talent. It is based on comprehension, the ability to understand style, quality of movement and what a choreographer is trying to say.

Although naturally gifted, Ruthanna Boris had the intelligence to acquire the attributes of artisanship. By recognizing the necessity of certain technical equipment and going after it she has developed the instrument which makes possible the wide range of roles she dances. Her slender well-proportioned body, her flexible articulate feet, her steel strong toes and wide extensions are no gifts of God. She knew that they were among the things that dancing required and worked for them.

Miss Boris got her basic training at the Metropolitan Opera Ballet School where Nora Kaye was one of her classmates. The two youngsters made one of their first appearances on stage as the head dwarfs in the opera *The Sunken Bell*.

Ruthanna, who has plans to do the choreography for a ballet soon, has always thought in terms of choreography. Almost as soon as she started to dance she was making up her own dances. The first was an American Indian number about a Brave who wanted peace and was shot down. This may have involved a recognition of the need for American themes in ballet, but was primarily stimulated by the fact that there was an Indian reservation near the Boris summer home and Indian dances were a familiar sight. This first effort does point significantly to the dancer's future interests. The concern with peace was the beginning of a social conscience.

an awareness of human issues that helps explain the maturity of her work.

There were other early choreographic efforts, including an Egyptian Princess dance which may have been out of *Aida*. These were performed for the neighbors in basement concerts, with Mother Boris serving cider for refreshment.

Professional life began at the Metropolitan Opera. Because of her size, Ruthanna found herself a page in almost every opera. In *Rigoletto*, for the sum of two dollars, she was carried out in a sack instead of prima donna Lili Pons — showing it sometimes pays to be small.

One of the young dancer's first opportunities was during her first year as a regular member of the opera ballet. She danced the third act bacchanale in *Tannhauser* with Alexis Kosloff. Even though the dance was performed behind five scrim curtains, Miss Boris wore an elaborate make-up and spent days rigging up a fancy head-piece.

When the American Ballet, with Balanchine as ballet master, came to the Met Ruthanna continued there. She was a leading dancer with Ballet Caravan for its first two seasons, creating the role of Pocahontas in Lew Christensen's ballet of that name — which is rather interesting in view of her first Indian dance. She also did the lead in Douglas Coudy's Folk Dance, in which she had a chance to show her considerable proficiency in the Spanish dance.

Several Broadway musicals followed including *Hurray For What* with Paul Haakon and *Ziegfeld Follies* with Andre Eglevsky at the San Francisco World's Fair. These gave Ruthanna the breadth of experience her present work shows. Then came several years as prima ballerina at the Metropolitan. This should be a position of prestige in America, but opera ballet being what it is, it was merely a stepping-stone and a schooling in stage-craft.

There was one eventful summer when the camp at Tamiment, Pennsylvania hired a bunch of not too well-known dancers and let them experiment and entertain the guests. There was a beginner there named Jerome Robbins and the group included Anita Alvarez, Dorothy Bird, Jerome Andrews, Richard Reed, Albia Kavan, William Bales, Mona Montez, Grant Mouradoff, Mata and Hari. Ruthanna was one of the leaders and it was here she made one of her first attempts at choreographing a ballet.

After all this Ruthanna Boris came to the Ballet Russe de Monte Carlo as a minor soloist and had to work her way up. In a way it was easy. Compared to the mentally unscathed youngsters that fill the ranks of the company she was a shining star, no matter what her billing. Also, she is a very determined little person and determination and ambition can drive one to a goal. But you can't arrive there empty-handed.

Ruthanna has a great deal to offer to her art, to her company, to her audiences, to choreographers, who invariably like to work with her. She is ambitious, but does not seek easy success. She drives herself relentlessly in aiming at perfection of physical performance, and she has that rare attribute of intelligence, self-criticism. She is smart enough to know when she has fallen short either technically or stylistically and knows how to make repairs.

Only an intelligent person could understand and project the mathematical beauty of Balanchine's *Concerto Barocco* and the broad humor of Ruth Page's caricatured *Frankie and Johnny*. She has the technique and understanding of style to dance ballerina roles and the projection and comprehension of expressive movement to dance dramatic parts.

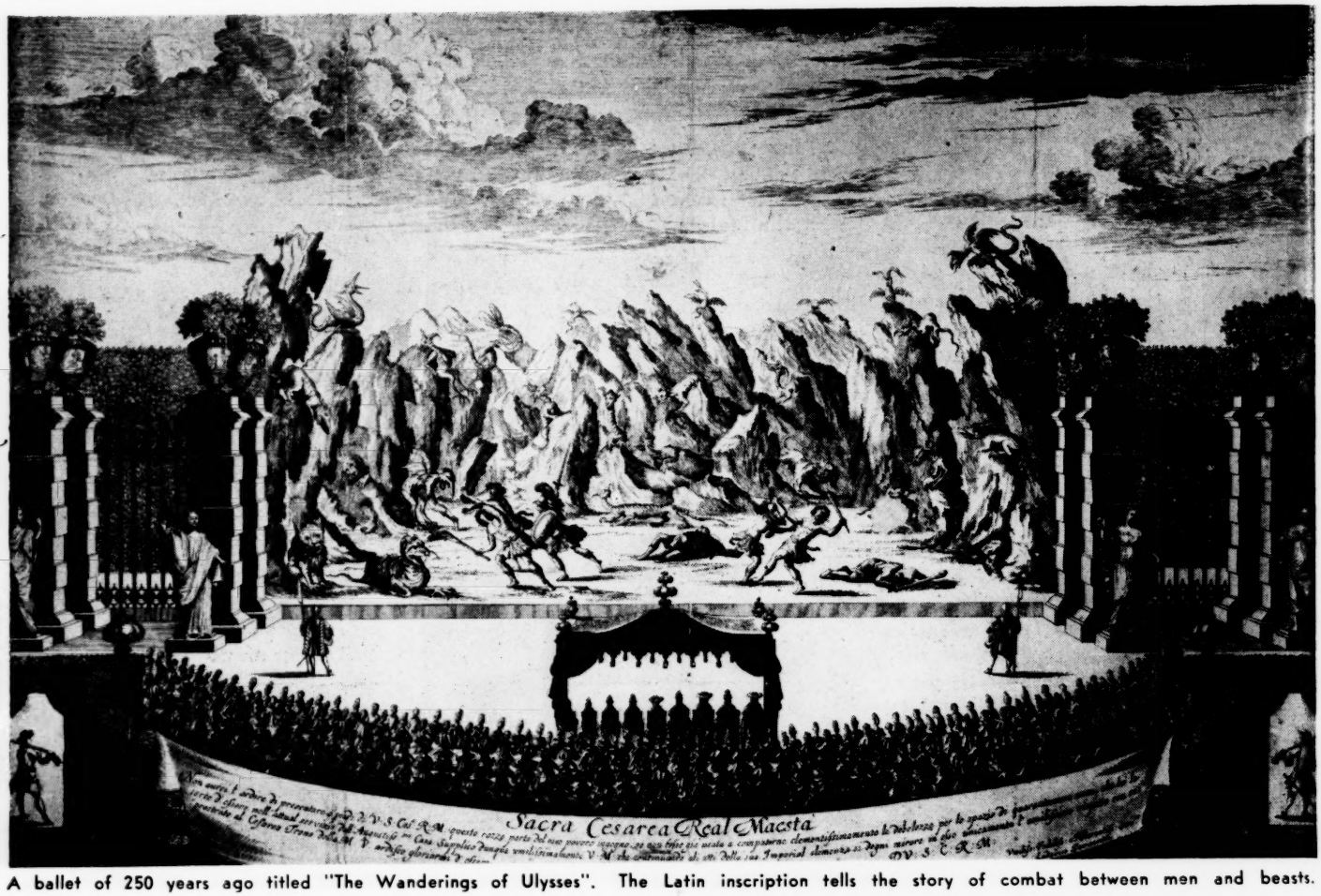
It is not instinctive. These are matters that are thought out consciously. They are in the realm of reason and that is where Ruthanna Boris works. She is not only quick-witted and able to grasp meaning, but there is the depth of human and artistic comprehension. She is an intelligent human-being as well as an artist with an intelligent knowledge of her tools.

Artistic integrity and ambition do not mean that this dancer has no interests outside her dancing. No artist can communicate with an audience if he gets wrapped up in his career alone. Ruthanna is very much awake to the times, is actively interested in world affairs, is a militant feminist, and, coming closer to home, was one of the first dancers to work for a union and be aware of professional problems.

Miss Boris expects her next step to be choreography. She has several ballets planned. Considering her abilities and background whatever else their merits are they should be intelligent.

"Frankie" waiting at gate. Miss Boris gives this "Frankie" ample life in "Frankie and Johnnie."

Ruthanna Boris and Leon Danielian in a pas de deux from fairy tale ballet "The Nutcracker."
Maurice Seymour



A ballet of 250 years ago titled "The Wanderings of Ulysses". The Latin inscription tells the story of combat between men and beasts.

THE BALLETTOPHILE

a column by GEORGE CHAFFEE

the open-air spectacle of yesterday —Schoenbrunn Castle, Austria, 1700

(prints from the collection of George Chaffee)

SUMMER IS THE SEASON of the open air and the arts theatrical follow the call as by instinct. Theatre began in the dance. And dance began in the open. And the greatest and most noble theatre of antiquity, the Greek, the root and inspiration of our European theatre as a whole to this day, was chiefly an open-air theatre, a theatre built originally around the dance festivals, with dance always an important integral element in its make up.

According to statistics, our country this year has more than a thousand "summer theatre" projects. Among them are opera organizations (grand and light), with their troupes of dancers. There are also a number of dance theatres per se, as at Jacobs Pillow or at Bennington, (not to mention dance at summer camps).

Many — indeed, probably most — of these "summer theatres" are no less indoor affairs in a rural setting than our regular year-round theatres. But scattered among them the country over are some true open-air theatres, whether improvised affairs, as for the Stadium Concerts (New York) with their opera and ballet, or some monumental classic or baroque setting of enduring character consciously designed for open-air spectacles, as the Greek Theatre in Barkeley or the Hollywood Bowl.

There is, of course, no novelty in these theatres and their productions. It is surprising only that such creations and their fitting activities are so few here, given the vast expanses and the open-air tastes of our land and its people. Open-air theatre has a newness in America only because it is no part of our early or colonial tradition. Rather, it is a feature of our European heritage that we left behind us to take up again much later — from Europe, where the custom is immemorial and has never died.

Our modern secular theatre is a Renaissance foundation. First projected as a revival of long lost Greco-Roman arts,

Open-air spectacle at Schoenbrunn Castle, Austria, circa 1700. The finale of a ballet called "The Wanderings of Ulysses".

The engraving of Ludovico de Bernacini.

it quickly adapted itself to its own world when the Early Renaissance moved on into its Baroque Era. And nothing is more characteristic of that age than its gardens and their theatrical appointments. Designed to be always dramatic, for spectacle, they were to the manner born. The 17 - 18th centuries sprinkled Europe with "natural" or "rustic" open-air theatres rather than with imitations of Greco-Roman creations. They are triumphs of formal gardening convertible at a moment's notice for the dramatic pageantry of their age.

Pompous in manner the Baroque was, but stuffy never. No less than ourselves, it sought and loved outdoor life. People then had a boundless enthusiasm for theatre, music, and dance — and for the outdoors. Every spring and summer saw great entertainments lavishly staged in the open squares or, choicest of all, in the dramatic garden settings of the chateaux or rural palaces and maisons de plaisance that each kingdom and principality rejoiced in and still delight our eyes.

And Europe has ever since continued the practice, regardless of social or governmental changes. France is a shining yet typical example among many. The Third Republic (as doubtless the Fourth of today) no less than the ancient regime under the Grand Monarch yearly staged its superb open-air performances in the perennial settings of the 17th century at Versailles.

Thus, in the great Basin de Neptune a huge float-stage is anchored like an island and to it the dancers are carried by small boats to entertain the multitude assembled on the pool's shore. And when night has fallen, an unbelieveable faery of vast proportions is witnessed. In the foreground, the dancers dance a ballet on their enchanted isle, played upon now by searchlights; the enormous, fantastic fountains play; and the whole huge amphitheatre, plus the avenue of trees beyond leading up to the far-off chateau proper, is made alive with a pyrotechnic display that, for poetry and artistry, baffles description.

Again, when, in the ominous and fatal summer of 1939 the king and queen of England made a state visit to the president of France, they were tendered a Fete de Versailles in the full tradition of the Grand Siecle, and the artistes of the Paris Opera ballet, under Serge Lifar, with all its chief luminaries, danced a ballet de circonstance in an open-air bosquet of the palace.

In such events are to be seen a continuing influence and a living tradition that Louis XIV bequeathed France in the famous Plaisirs de l'Isle Enchantée that he had organized at Versailles in the early days of his glory, the happiest years of his long reign.

Ours are tragic days for another once mighty and rich kingdom, Austria of the Hapsburgs. The imperial summer palace of Schoenbrunn (outside Vienna) with its delicious gardens, while it still knows the impartial smile of kindly nature, must be but a shadow of its once radiant self. In some happier future, let us hope, when order and national independence are restored, the civic fates for which it furnished an ideal setting (that still survives) will again be seen.

Modern Austria is rather a head (Vienna) and neck without a body. Yet little Salzburg of the Mirabelle Gardens with their diminutive open-air theatre of greenery, of the palace courtyard of the Mozart candlelight serenades, of the "Jedermann" played in the open of the cathedral parvis, etc., has become a centre of world pilgrimage for those who follow the ways of the theatre arts in summery mood. And Schoenbrunn may never again know the splendors that its "Sacra Cesarea Real Maesta" could conjure up for generations on end in its gardens. Yet it too may prove an exqusite setting for festivals of international appeal.

Summer entertainments there in the open were many in imperial times. One, of the year 1700, now but vaguely known in detail, has been immortalized in two striking engravings of two of its scenes. It must have been one of the last efforts of the great and then aged Ludovico Burnacini, for over a half century engineer, scenic artist and costume designer at the Imperial Court (1652 - 1707, the year of his death). He was to Austria what Jean Berain of the same generation was to France. Somebody ought to make a comparitive or parallel study of the works of these two outstanding theatre artists and the influences, if any, of the one upon the other.

This open-air Fete concerned the wanderings of Ulysses. The two old prints, here reproduced, show (the small plate) an open-air stage with a combat between men and monstrous beasts in some fabulous arid and rocky gulch, and (the Souvenir Print) a transformation scene, doubtless the finale of the piece. The scenery has now disappeared. Only the improvized platform-stage remains, flanked by the ancient trimmed hedges of the garden together with tall slender cypresses rising above monumental motifs as its "wings". In the artificial lake or basin that makes the open "backdrop" a fair island (built on a float) has been fashioned. The Grand Ballet, in all its elegance, dances its figures upon the stage.

Here in America we have gone in more for the antique Greek theatres and stadiums than for the natural but planned and trimmed greeneries with great stairways, walks, and balustrades, monumental fountains, pools, and handsome fences, of the Baroque gardens of old Europe. However, such gardens do exist here and would lend themselves admirably to these truly artistic summer open-air entertainments.

I recall one such superb private garden that I saw in Baltimore, which even has its indirect night illumination and an ideal open-air theatre setting, the "stage" being defined by the original models of the famous Horses of Marly that flank a terraced greensward. (In Paris, you will recall, those horses now stand where the Champs Elysees open off the Place de la Concorde.)

Last winter, when in Houston, Texas, I saw the gardens on the Hogg estate, with their terraces and hedges in an amphitheatre of noble trees setting off a fine reproduction of the Diana of Versailles. This spring Miss Hogg opened these gardens for an unusual open-air performance of Gluck's "Orpheus" presented indeed "in the grand manner," by the Houston Civic Ballet Association. As with the Coq d'Or in the Diaghileff version, singers and orchestra were apart (masked behind the greens) while the ballet danced and mimed the action.

Thus, here and there, Europe's tradition of le grand siècle is finding its place in our theatrical and dance life. This old print has its present pertinences.

William Cagney Productions

Richard Erdman, James Lydon, Reginald Beane and Paul Draper in a scene from the forthcoming William Cagney Production of "Time of Your Life."

CAPRICE IN TAPS

Paul Draper adroitly interprets anything from Saroyan to politics and back in super-duper solotaps

by BEATRICE de BALTAZAR

Harry (Paul Draper) asks Nick (William Bendix) if he can use a great comedian. "We'll see" answers Nick. "Get funny." Here is Draper being not funny, but fun to watch in the film version of the Saroyan stage classic.

William Cagney Productions

THIS IS an antic story about an Armenian and an Irishman in the California scene and it just happens it has no plot. Both William Saroyan in the field of letters and Paul Draper in the field of dance like it better that way. Their diverse opera have plenty of character and mood and tempo, but nary a plot.

Before repairing to Hollywood to take on the role of Harry in "Time of Your Life", the William Cagney film based on William Saroyan's play of the same name, Paul Draper, earlier this year, came to San Francisco to take the city by storm when he delivered his renowned *political speech* at the Opera House here. On his way to S. F. a truck forced his car off the road and down the embankment. Paul came out uninjured but left the Cadillac for the junk man. This is what is acknowledged as a Saroyan situation, improbably probable.

Draper naturally uses no music as a basis for his uncanny virtuosity of the "political speech" dance. He begins center stage by bowing right and left upstage to his imaginary honorable opponents. Even with this simple gesture he portrays his smooth and silken satire. Like the master orator he opens up with a blast in the form of quick forceful taps, *entre chat six*, punctuated with a definite stop with arms in midair and feet in a neat fifth on the half toe.

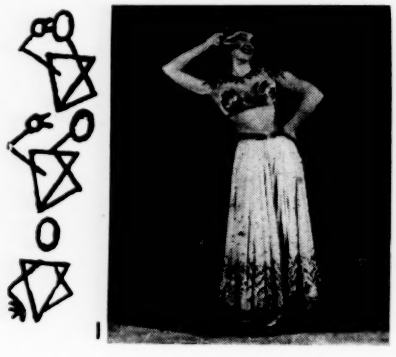
He circles the stage in bourree taps light and quick as the politician's palaver, only to turn and leap to one side for his baby kissing cajoling. His step combinations are never repeated twice; the effect is immediately clear. He ends

continued on page 31

GESTURE LANGUAGE ON ICE

1. In the opening sequence, she sets the mood by performing such obvious hand-movements as this. The spin hasn't started.
2 A preliminary whirl.
3. Off on another turn, this time throwing her skirt over one shoulder.
4. At the end of the half-minute introduction, she stops sharp

diagrams drawn by Miss Atwood for her own guidance in rehearsal . . . note parallel between photographs and diagrams



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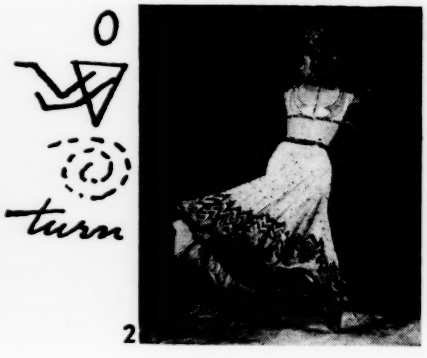

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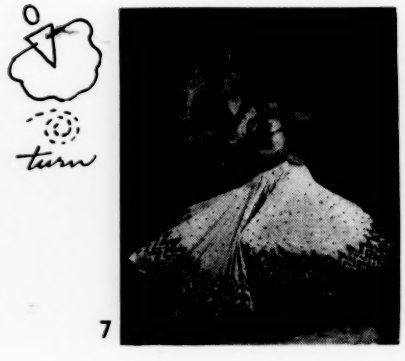
Photographs and Story by BRADLEY SMITH

picture story with diagrams showing how Donna Atwood composes ice-dance utilizing Hindu gesture language



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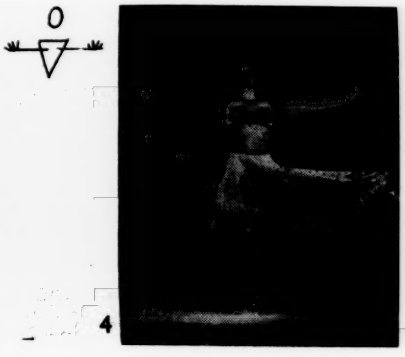
THIS PICTURE STORY shows how a dance routine is put together. It is unique in that it is the first time a dance of its kind has been put on skates, it is photographed with high-speed lights at 1/5000th of a second, and no one attempts to make even a pretense that the graceful finger movements mean anything.

For a number in Ice-Capades, it was agreed that Donna Atwood, known to ice-show devotees as the "Queen of Figure Skaters", should spin for three minutes. The dance directors of the show felt that this would be unusual enough, as a three-minute spin is a mighty long whirl. However, then the suggestion came along that, because it was so long, something should be done to break the mile-a-minute monotony. Chandra Kaly, an expert on Indian dances, was called in for consultation, and he and Miss Atwood worked out the routine of gestures along East Indian lines.

To keep her memory fresh, Miss Atwood made a series of sketches, showing most of the movements. These, although actually symbolical hand movements

(note how the skirt flares to one side), raises her arms above her head, and then bows.

5. Now she's in the middle of a spin that lasts two and a half minutes.
6. The hand-motions are caught with the high-speed lights, even though she is spinning at a rate to send the skirt straight out.
7. Another gesture.
8. She stops, for a fraction of a second, and points.
9. During this series of spins she flares her skirt.
10. Here she is on the second whirl of the movement started in the preceding picture.
11. The salaam — end of the dance.



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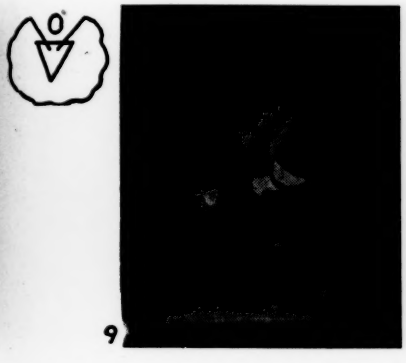

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dating back hundreds of years to East Indian Temple dancers, were not placed in narrative sequence. One gesture follows another simply because it looks prettier that way.

Miss Atwood says that although the routine is very long, three minutes, the time for rehearsal was very short, two weeks. She rehearsed from four to eight hours a day. At first she devoted all her time to the hand movements, mastering them before attempting to do them while spinning. Finally she put both spins and gestures into synchronization with music.

The three-minute routine is actually broken up into about thirty seconds of introduction, during which there are twenty hand-movements and some spins, and the long spin, during which there are forty-seven motions. The number of complete turns during the two and a half minutes runs between 122 and 138. That is almost a turn a second, but Miss Atwood considers it almost slow motion — she has been clocked at 288 turns a minute, or nearly five a second.

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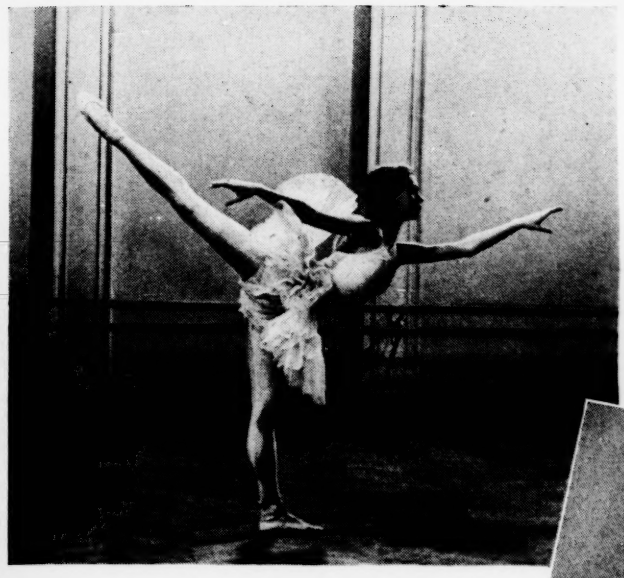


CLASSROOM, U.S.S.R.

Russian film studios produce technical record of U.S.S.R. ballet school methods

All photos: SIB Photoservice, Moscow

AN IMPORTANT new technical film entitled "Methods of the Classical Dance" directed by Yakov Mirinov with the assistance of Agrippina Vaganova and Nikolai Tarasov, produced by the popular science film studios in Moscow, has made a successful appearance abroad, and is promised for American release at a yet unscheduled date.

The film is the first attempt to scientifically record the more than 200 years of teaching experience of the Russian school of classic ballet. It is in six parts, of two lessons each and propounds ballet teaching methods, so that instructors studying it will be able to guide their pupils from the rudiments of *barre* work to the complexities of ballet productions.

Junior pupils at the Leningrad school practice limbering and stretching in second position, at the barre.

Classroom scene in the Tajik Republic of the U. S. S. R. These Tajik ballet dancers are attached to permanent ballet company in their own city.

Senior pupil of the Choreographic Technicum of Leningrad demonstrates adagio in the film "Methods of the Classic Dance." Here she is seen in (a) 1st position arabesque, downstage view, (b) same viewed from the wings, (c) developpe a la seconde, ecarte, and (d) developpe a la quatrieme, croise.

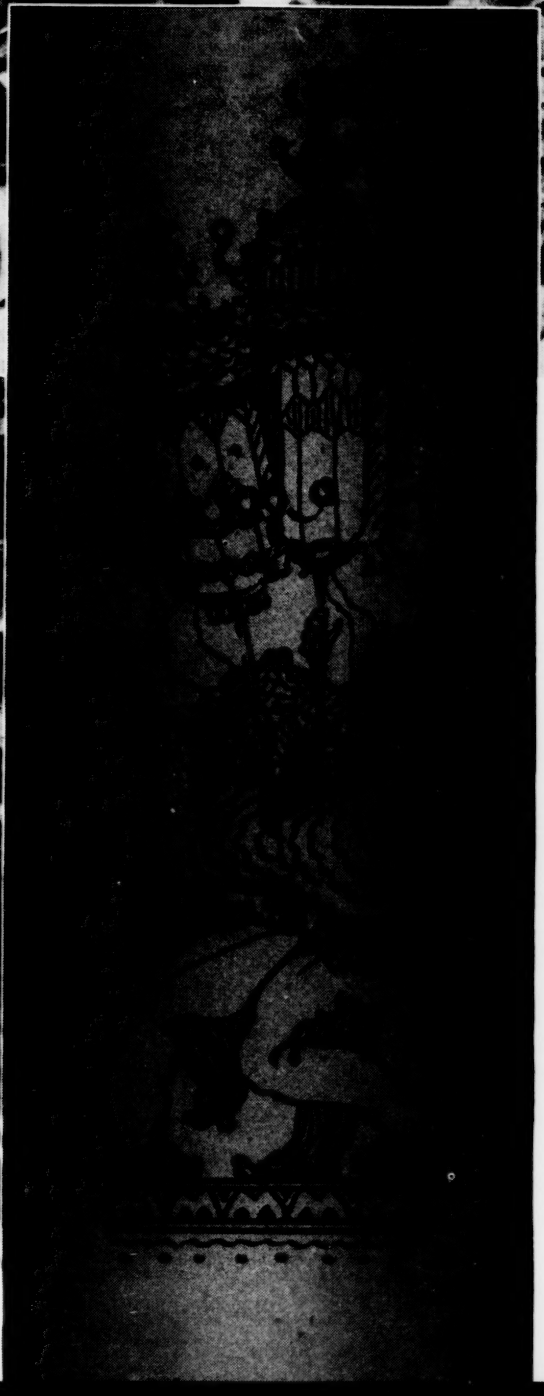
CARIB MUSE

No other part of the globe possesses such a variety of dances and songs as Latin America. Only a few of these have reached the outside world, often in a distorted form, which emphasized the exotic and the barbaric. Latin America has its classic and romantic, as well as modern, dances.

In the 17th century Spain introduced African slaves into the Caribbean Islands. Thus the seeds were sown for what was to become one of the most important strains in contemporary Latin American music.

The music of the Negro, with its underlying rhythmic and religious quality, has had a profound effect. From the earliest days of slavery until the present the Negro has retained many of his primitive ceremonies and rhythms.

The racial sources of Latin-American dances are threefold; the Indian, the Negro, and the Iberian. The latter category has preserved its European characteristics, the dual time-signature of three-four and six-eight which results in crossaccents and steady flowing movement. The Indian dances are, as a rule, slow and contemplative. Latin-American dances of African derivation were imported by the slaves and are distinguished by incisive, irregular rhythms. There are, of course, no clear cut demarkation lines between these three aboriginal strains. Under the

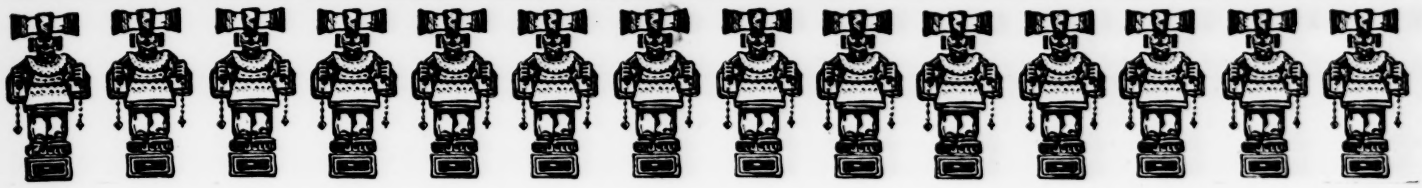


by SYLVIA H. FLEISHER

development and
origin of Caribbean music
and dances

in three parts:

part one.....CUBA



influence of Spanish music, the Indian tunes, based on pentatonic scale, usually in a minor mode, are extended to a full minor scale, and harmonized in a European manner. Or else, a Spanish dance, acclimated in the New World surroundings, acquires a new lilt and accent. The Negro musicians of Haiti call themselves Latin-Africans, for indeed the Latin melodies of Haiti are punctuated by Negro rhythms to create a new and original dance music.

Slonimsky writing in the Christian Science Monitor says:

"Often a European dance is transformed in Latin America into something quite dissimilar to the original, and is then exported back to Europe as a New World product. It is, for instance, possible to trace the Cuban *Habanera* to an English Country Dance. When it was danced at the court of Louis XVI of France, the Country Dance was called, through erroneous linguistic adaption, *Contredanse*. In Spain it became known as *Contradanza*. About 1880, the Spanish *Contradanza* was imported into Cuba where the name was abbreviated to *Danza*. Later the Cuban Danza was specifically designed as *Danza Habanera*, that is, a Dance from Havana. Finally the name Danza was omitted and only the adjective of the original, *Habanera*, remained, and as such, it is known to the musical world. In the course of these migrations there has remained nothing of the old Contredanse in the languid Habanera; yet the chronology of dance origins clearly establishes this lineage."

Fernando Ortiz writes:

"The African soul has exercised its most powerful influence on Cuban society through its music. Negro contributions to painting and architecture are practically nonexistent. In Sculpture the Negro has made a slight contribution and the importance of Negro folklore is considerable. But in none of these does the Negro achieve as great originality and significance as in his music."

The characteristic fondness of the Negro for music, amounting at times almost to frenzy, is a familiar story wherever large numbers of Negroes have settled.

In the final dance sequence of a seventeenth-century Spanish comedy, the text reads:

"La noche negra los mira bien envidiosa, aunque calla, porque se pierden los negros, por los bailes y las danzas."

In Cuba much the same thing happened as in Spain. There, until recently, the Arabic and Jewish influence in popular literature and music were denied to an absurd degree. In Cuba, it was the African contribution that was disallowed. Those elements that were not Hispanic were ascribed to the Indian. In reality in Cuba whites and blacks joined common amusements where circumstance brought them together. Slave women and free Negresses played their guitars and gourds in the great ecclesiastical solemnities of Havana.

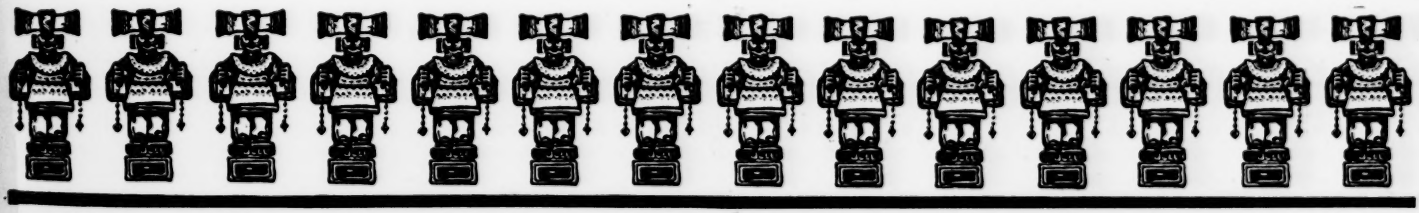
"The Indian who survived colonization in the rest of the Americas practically disappeared in Cuba, and if anything of him survives in our music, it is impossible for us to discern it," according to Emilio Grenet.

Nowadays, no one in Cuba seems to question the African origin of the musical folk lore, even when there is argument as to its extent.

Afro-Cuban music is not a simple survival of ancestral ideas, characteristic of a primitive people. It represents the fruitful blending between musical innovations of various white people of Europe on one hand, and on the other the music of distinct and clearly differentiated groups of Negroes who covered almost an entire continent.

The term "African music" is an inprecise one. There are many styles of native music in Africa, varying in general form and structure and quite specifically in the rhythm employed. The music of the Cuban Negro also reveals the complexity of his ideas which he seeks to interpret: religion, love, war, physical labor, etc.

The vigor and purity with which the Negro has maintained his music is surprising. The music that remained most free of distortion is that of a religious character. Dances interpreting the magic of Africa, with significance in sexual matters, war, or agriculture have been absorbed in Cuban dances of mixed character. It is the sacred rhythms



and songs that have survived intact.

Afro-Cubano music cannot only be played but sung and danced as well. Particularly among the Negro element in Cuba is this true. There everything is sound, dance and song.

"For that reason, the study of Afro-Cuban music, or rather of the blend of African and European music on American soil, cannot fail to provide interesting material for the ethnographer, and for the historian of arts and cultures in evolution."

Cuba has a wealth of variety of types of dance and song. A great part of it can be classed as true folk-lore. It would be doing Cuban music a grave injustice to characterize it all as Negro rhythms of the *Rhumba, Conga* and *Son*. Such rhythms as the *Punto, Zapatea, Gaujira, Bolero* and the *Danzon* also occupy an important place amongst Cuban rhythms.

Two racial strains combine to produce popular Cuban music: The African and the Spanish. Little is left of original Indian melodies. The Spanish element is strong in the interior while the Negro influence is felt in the city songs.

In order to understand the influence each strain has had it is necessary to go back to the music prevalent in Spain during the Colonial Period which was brought with the first settlers to the New World.

"The songs sung by a Spanish mother to her child were gems of Spanish folk-lore whose model variety bespeaks the Georgian chant of the church in the middle ages." The Cuban peasant today embodies these cadences in songs called the *punto*. Impromptu verses which go on and on are sung to a guitar accompaniment. It is typically Cuban but an echo of old Spain. Sometimes a dance-like rhythm shares honors with the *punto a*nd it becomes a *punto-zapateo.*

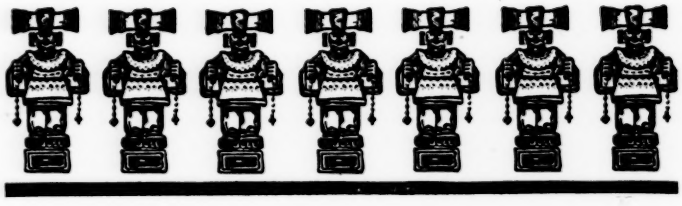
The Cuban *bolero* has become very popular in the United States. It is written in two-four time and usually in the minor mode.

The element that makes Cuban music truly Cuban is the fusion of the Negro with these rhythms brought from Spain. In this class we find the *Danzón.*

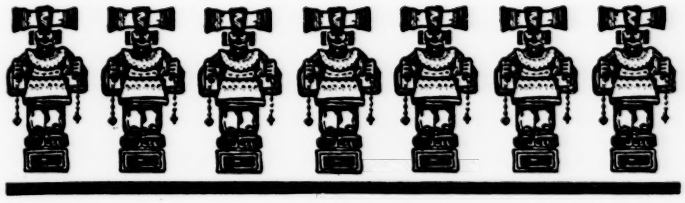
Since 1879 when Miguel Failde, colored musician, wrote the first danzón, it has been the most popular dance of Cuba. The couples sway to the rhythm and then suddenly stop and chat. Then, with mutual accord they all begin to dance again. In the beginning of the danzón an introduction is played. "The clarinet takes up the first movement, and when it has risen to its heights and bridged over the rhythm with a repetition, the violin in the slightly slower tempo takes over after the repeated introduction, the danzón ends in the fast tempo of the rumba rhythm."

Many *rumbas* popular in the U. S. are of the type like *El Manisero*. This belongs to the genre known as the *pregon.* These originated in the songs of the peddlers selling their wares. The *danzón* began to adopt these authentic calls of the peddlers and incorporate them in the second part of the dance. Later the *son* offered a better field for the *pregón.*

The *son* brings us closer to the pure Negro influence in Cuban music. The *son* captured Havana about 1917 coming from the province of Oriente. It brought with it the spirit of the rugged countryside, the sound of the peasants' tres, the rustic maracas, and the roaring bongo. Its simple refrain, repeated over and over again gives the feel of a Negro chant. It is much faster than *Danzón.*



Impression of Claude Marchant in Afro-Cuban dance by Staff Artist VAL ARMS.



"In the Cuban *son* all bashfulness disappears; the woman clings closely to her partner, unconcernedly. 'We're out for a good time, we're out for a good time,' says a 'Poem de Son' by Nicholas Guillén, in his 'Songoro Cosongo'."

The hybrid Spanish African style as represented by the *Bolero-Son*, is in two-four time, and in syncopated rhythm, whereas the original Spanish *Bolero* is in three-four time.

The *rumba* has a close African origin. The sensual movement of hips and shoulders becomes faster and faster as the simple refrain of eight measures is repeated while the güïros, claves, maracas, and drums accent the most outstanding movements of the dancers until the abrupt, unexpected ending brings a sudden stop to the dance, and dancers and orchestra members shake themselves out of their emotional trance.

The *Conga* is a manifestation of African joy without any formality. At Carnival time we find groups of costumed "Conga" or "Comparsa" dancers in the streets, the leader carrying an immense lantern, gyrating under the influence of intoxicating rhythm. Prizes are awarded to the competing "Comparasas" for the winning costumes and the best dancing.

The *Clave* is another type of dance, originally a choral composition with an accompaniment provided by drums, rattles, and claves. On special occasions, such as King's Day, costumed groups of slaves were permitted to go through streets performing the *clave*. Usually each group gave itself the name of an animal for this celebration.

The *Guajira* takes its name from the "guajiros" the peasants of the interior, and is written in the characteristic Hispanic meter of a six-eight, superimposed on three-four. It is sung to the accompaniment of a guitar, with a melody not exceeding the range of a minor seventh.

The *Guaracha* is an old Spanish-Cuban dance in the characteristic six-eight time alternating with three-four time. In Cuba it is rarely heard among the people, but it is popular with the dance bands.

The choreography of the Cuban dances of Spanish origin is interesting in that the partners are separated, and wave handkerchiefs at each other, without coming into physical contact. A special phase of these dances is *El Zapatio* from "zapato", shoe. It is a tap dance, in which the dancers stamp the ground in rapid tempo.

The word "Bongoroso" (player of the bongo) is a word illustrative of Afro-Cuban music. It smacks of Africa and yet it has a familiar Spanish tang. It has the curious dualism of all hybrid words plus a provocative and explosive quality of its own. It starts off with a barbaric bang and fades suavely, in a soft Spanish ending. In this it is symbolic both of the primitive rhythmic force and of the subtle dynamic shading that the bongoroso draws from his instrument.

The bongó is a double drum; that is, it consists of a pair of small drums, attached together, one slightly smaller than the other, covered with sheepskin on top and open at the bottom. It is played, not with sticks, but with the bare hands. The large drum which forms the background of the Afro-Cuban orchestra is the Conga. A smaller drum of the Conga type is called the Enomo.

The Guiro, a serrated calabash, belongs to the ancient family of instrumental "rasps". It has notches cut into the flat side and these are scraped with a small stick. The Maracas, a gourd rattle, were used by the American Indian in pre-Columbian times.

The basic rhythm is usually given by a pair of cylindrical wooden blocks one struck against the other, with the cupped palm of the hand serving as the resonator. Fernando Ortiz describes the sound of the Claves as "the most profound emotional expression of Cuba's soul."

The Cencerro, which is a piece of metal, is used in native bands as a bell.

An odd instrument is the Botija, or water jug.

The most unusual instrument of the primitive Cuban orchestra is the "Quijada del Burro", the jawbone of an ass, which is furnished with small bells and used as a tambourine.

* * *

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A realistic nymph and faun after a stylized "Afternoon of a Faun" modeled by Vladimir Dokoudovsky and Nina Stroganova of the Original Ballet Russe.

SCULPTURAL FANCY

All photographs: Contemporary Arts, Inc., Boston.

BOSTON, home of the cod and the baked bean, is also the home of an enterprising pair of young sculptors who have discovered dance and given contemporary sculpture a shot in the arm, in consequence. This in no headline news, naturally. Dance is the mother of all the arts and from our beginnings in antiquity has been the source of inspiration to musician, artist, writer and sculptor in every clime and every time.

Contemporary Arts, Inc. of Boston, founded seven years ago by Alan Fox and Fred Press, is not limited to the production of dance sculptures only, but both artists admit that association with ballet has fostered unqualified interest and admiration in them for the art and that this admiration has borne the fruit visible on the pages, illustrative of their contemporary sculptures.

It is evident that the museums of the world are filled with a limited number of great sculptured works of art, but it is evident that these works of art belong to the museums, or to the printed page, where they can be enjoyed by the dance and art lover in sublimated form. That enterprising young sculptor, Mr. Press, believes it is now time for contemporary sculpture to invade the field of sculpture for decoration, i.e., the commercial field.

Basing their work on the principles of sound craftsmanship, sculptors Press and Fox have designed their current creations upon intensive research into and association with practical, theatrical dance.

While Mr. Press was stationed in Panama during the war, Colonel de

contemporary sculpture for decor influenced by dance

Basil's Original Ballet Russe, en route to the United States, played Panama City for a two week engagement. Mr. Press, then in his capacity of managing editor for the official 6th Air Force magazine, took advantage of this situation to interview the dancers, watch rehearsals and study their performances from the wings of the Presidente Theatre.

During one of the early rehearsals, Colonel de Basil mentioned that he needed about a dozen young men to play the parts of eunuchs in *Scheherazade*. The soldiers of the Army base at Albrook Field were only too eager to appear on stage, and when word went around the camp of Colonel De Basil's request, the Special Services Office was swamped with soldiers clamoring to be appointed ballerinas.

Since there were five performances of Scheherazade, as great a number as possible had the opportunity to participate in that violent, Eastern orgy and fantasy.

When the big night arrived, the soldiers chosen for that performance donned their ornate costume, were put through their paces by Marian Ladre, maitre de ballet. The boys of the 6th Air Force had the time of their lives.

Mr. Press came away with a photographic and sketched record of the dancers and performances, also with a comprehensive understanding of ballet technique, which he has since enlarged by further intensive study. His fine feeling is evident in the photographed figures seen herewith.

On a recent tour of the country, many of the dancers of the company who had

These taking figurines by sculptor Press suggest Katherine Dunham's "Barrelhouse Blues" more than anything else, although they may be any dancers in the special idiom of contemporary Negro-Americana.

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posed for Mr. Press. such as Vladimir Dokoudovsky. Nina Strogonova, Tatiana Stepanova. Kenneth Mackenzie, Roman Jasinsky and others. visited Boston and the studio of Contemporary Arts and were delighted to see the concrete realization of the Panama sittings, sculptured along refreshingly realistic lines.

Among other dance techniques which interest sculptor Press are the ethnological or folk dance, the period dances of the 18th and 19th centuries, and the dynamo, restless qualities of contemporary Americana. all realized in his many fluid figurines.

In his collection are also a model of *Swan Lake* by Helene Leslie, modeled after her famous ballerina-daughter Nathalie Krassovska, a group of dancers styled after the paintings of Degas, and a group of amusing little dancers in the five basic ballet positions.

* * *

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Caprice in Taps

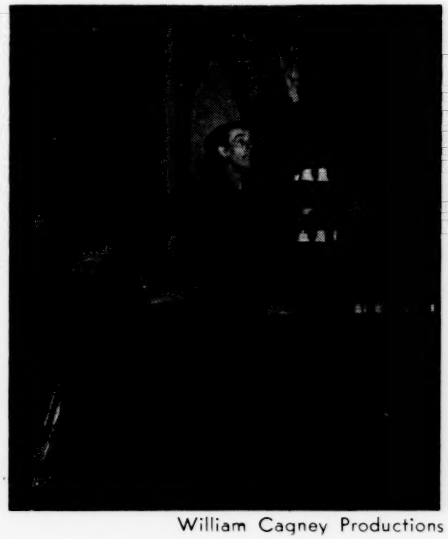
continued from page 17

this dance promising his audience the world with a golden fence.

Is this the Saroyan of the dance or not?

It is hard to define how Mr. Draper's technique and skill are applied to his tidy pantomime; actually the whole performance is a special species of extraordinarily refined rhythm, executed with the sensitive feeling which is the hallmark of the artist.

Mr. Draper is a master of semantics of heel and toe. He has carried his simple work into the realms of fine art, appearing for the most sophisticated concert audiences and attracting the faithful following commanded by "stars."



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An ambulatory hoofer on San Francisco's waterfront improvises in Nick's bar. The elk on the wall is indifferent to Paul Draper, but in this respect, the beast is in a class all by himself.

When Bill and James Cagney were casting for "Time of Your Life" they looked each other firmly in the eye and as one voice pronounced Paul Draper to be the one and only Harry. No disputing that. Paul is a great Harry. His divine antics in Nick's Pacific Street Restaurant on San Francisco's waterfront are declared by Nick, the proprietor (William Bendix) to be "better than Heifitz". That's only one man's opinion, of course, but guileless Nick is averring in his own way what is obvious in the vigorous manner of Paul Draper's dancing. This manner says, "I'm simply working harder at my dancing all the time, and enjoying it more each day."

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NO DOUBTING THOMAS

by WALTER E. OWEN

PERSONABLE YOUNG TOMMY RALL, Ballet Theatre soloist, became a dancer because he was cross-eyed. just as valid a reason as any other, in the long run. Explaining this paradoxical statement in his own words,

"My mother said that as long as I had poor eyesight and could not become a lawyer, doctor or enter any other profession that required serious study, I must make my living by something that required principally the use of my body. So she decided to make a dancer of me."

It is *apropos* to add that Tommy's eyes were good enough to uncross themselves somewhere in his childhood after some years of corrective eye exercise and glasses and that his eyes, upon examination, are now nicely balanced in their respective sockets, large, brown and friendly.

Born in Kansas City but removed to Seattle in infancy, he thinks of home as Seattle and it was here at the age of four that he started his dance training with Margaret Tapping and Mary Ann Wells. He began with tap and acrobatic lessons and presently took eagerly to ballet lessons. Tommy made his first professional appearance at a mature eight years of age doing a single act

Tommy Rall in birdlike or catlike take-off, depending on how you see this sort of thing.
Walter E. Owen

Walter E. Owen

The attitude "Akimbo" a terre, or — a likely step in the direction of the Douglas Fairbanks tradition. Can you see Tommy getting with it?

in vaudeville. For the next several years, between books and school, he toured intermittently with a vaudeville circuit in the Northwestern states in his own act. He was considered a sensation (this by a great number of dancers who hail from the northwest, which has bred quite a number of fine dancers). Reports of his early prowess come not from his own company but from members of rival companies.

Eventually Mrs. Rall and Tommy moved to Hollywood. There he worked in pictures for Universal, doing both speaking and dancing parts. Between pictures he appeared in Ken Murray's show "Blackouts" in a tap number. There in Hollywood he began serious, concentrated study of ballet with such masters as Adolf Bolm, David Lichine and Mme. Bronislava Nijinska. These teachers had the effect of winning him completely over to ballet.

And so, in the autumn season of 1944 we discover Tommy Rall in his debut with Ballet Theatre. It was the season when Lichine and Riabouchinska appeared with the company. At this time Tommy was barely fifteen. The first solo part he had with this company was the Tyrolean dance in Lichine's revival of *Graduation Ball*, in which he made much of his acrobatic training in the phenomenal leaps and elevation demanded by this trying solo.

He dropped out of the company for the latter part of its season to do another Hollywood stint, but in the two successive seasons has returned to make a marked rise. He has danced solo parts in *Interplay*, *Fancy Free*, *Les Patineurs* and *Princess Aurora*. He has danced the parts of Prince Sapphire in *Bluebeard*, the Blackamoor in *Petrouchka* and Paris in *Helen of Troy*.

Tommy is a handsome lad with brown eyes and hair, with a virile, athletic air. He has the makings of one of our great romantic *danseurs* of the future, provided he decides to stay in the ballet *milieu*. In *Princess Aurora*, when he did the *Pas de Trois* with Margaret Banks and Barbara Fallis, attired in white wig and rose-coloured court costume of the 18th century, he was the handsomest lad on stage.

This spring he made a very successful first appearance in the Bluebird variation from *Aurora*, in which he partnered Barbara Fallis.

He is known for the strength of his dancing, fine leaps and elevation. The only criticism levelled at his work has been that it lacked finish, but of course, this quality does not go hand-in-hand except with the mature dancer. For a weighty eighteen years, Tommy has quality and polish in considerable quantity. If he sticks to the ballet, he should advance rapidly.

At this writing, however, Tommy confesses to a hankering for pictures and Hollywood. He wants to do dramatic parts as well.

In his spare time Tommy paints in oils, his preferred subject being landscapes. His other hobbies are athletic. In Los Angeles he belonged to the athletic club, where he practised weight-lifting to develop his arms, and also did tumbling exhibitions in club shows. He is an ardent baseball fan. As demonstrated in *On Stage*, they don't come jitterbuggier than Tommy and he is proud of it.

The question now is: when the 1947-48 season breaks upon us, will it disclose Tommy as a *danseur* or slaving in Hollywood? No doubting Thomas, Tommy believes he belongs to both fields and we shall no doubt see it for ourselves in short order.

* * *

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Reviewer's Stand (Hering)

continued from page 6

dance was preceded by a long and rather plushy piano introduction that raised one's blood pressure too high for the slow unfolding on stage. The costume played an important role in *Rhapsody* and consisted of a brief white underdress completely concealed at the outset by yards of thin purple material fashioned into a evening gown and a voluminous shoulder drapery. Some laughed when Miss Mabry began her ritual of drapery manipulation. They probably remembered Valerie Bettis's satire in *Theatrics*. But somehow we felt that in this instance the intent was more serious — more personal.

Rhapsody is a good example of Miss Mabry's increasing tendency toward over-abstraction. She pares her material down to the bones of classic simplicity, leaving every phrase — every component gesture — clean and spare and eloquent. It gives the spectator a wonderful confidence in her sincerity as an artist, her integrity as a performer. But it also places on one the burden of supplying a good part of the emotional content. Her style could be termed not so much arid as excessively refined.

Reading back over the preceding paragraph we have the feeling that someone might think a Mabry-Gilbert concert leaves one cold — and nothing could be less true. There's real excitement in *Witch* and *Scherzo*, and ample laughter in the curiously angular *Bird Spell*. And in *Dreams* we would swear that Mr. Gilbert swallowed a jar of nickels that kept him playing like an old jazz nickelodeon. And the faster and more maddening the music, the more addlepated and paralyzed the dance movement became. *Dreams* should, however, be cut to prevent the humor and element of surprise from wearing too thin.

Although Mabry and Gilbert are richly enough endowed to sustain a solo evening, we can't help hoping that Miss Mabry will soon venture into group choreography — not because she has exhausted her possibilities as a soloist, but because we'd like to see her extend her very real talent into bigger fields. And besides, we're sadistically curious to see whether any group could possibly attain the highly disciplined technical level she maintains as a solo dancer.

In closing, a word about the costumes

designed by Miss Mabry and executed by Jane Perry and Rita Massone. Like the music and the choreography, they were simple, yet imaginative and wonderfully flattering to the dancer's exquisite figure.

See SEPTEMBER issue of DANCE for Miss Hering's review of the Charles Weidman ballet "Fables of Our Times" based on the stories of that name by James Thurber.

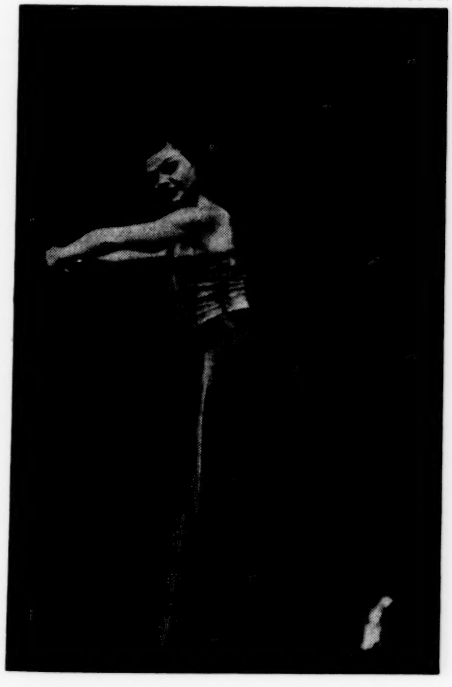
Reviewers' Stand (Severin)

continued from page 7

heavy, strained Germanic pieces, full of arbitrary movement and superficial depth, a work whose style is rapidly becoming dated. As for the *Five Abstractions in Space*, I can only say that Arnold Schoenberg is the last composer in the world that I should want to be abstract about.

Tom Scott, the composer of *Crosstown*, fared a good deal better as Tom Scott, the American Troubador, with his seven ballads from the Blue Ridge.

Valerie Bettis in capricious moment from "Caprice". Miss Bettis was guest artist at Jacobs Pillow International Dance Festival premiere.
Clem Kalischer



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VIA THE GRAPEVINE

continued from page 5

Much coveted ballerina role for the film "Red Shoes" has at long last been tossed to 22 year old Scottish dancer of the (English) International Ballet, **Moira Shearer.** The Michael Powell-Emeric Pressburger film is described as "a love story told against the kaleidoscopic background of an international touring ballet company". That ought to be some fun, if it runs true to form. The last reels, we are promised, will be given over to a surrealist ballet in technicolour based on the Hans Christian Andersen story of a peasant girl who buys herself a pair of red shoes and dances herself to death in them.

The choreography for "Red Shoes" is by **Robert Helpmann,** the decor by Hein Heckroth, formerly of Ballet Jooss, and the music by Brian Easdale. **Leonide Massine** plays the role of the maitre de ballet and **Ludmilla Tcherina** plays the role of the ballerina in the film.

The company is currently shooting outdoor scenes in the south of France.

* * *

The word "Russe" has definitely been dropped from the title of Marquise de Cuevas' new ballet company. It will henceforth be known as the Grand Ballet de Monte Carlo . . . **Leda Anchutina,** in private life **Mrs. Andre Eglevsky,** accompanied her husband to France where he joined the Marquis' company in Monte Carlo. Another recruit not indicated in our columns of last month is **Yura Skibine.** The company is presently appearing in Vichy for a two month season.

* * *

Eugene Loring, choreographer of incidental dances in the M. G. M. film, "Fiesta", predicts that the sensational new dance called "La Raspa" performed by **Cyd Charisse** and **Ricardo Montalban** in that film will be the coming dance craze in America . . . Somebody else predicts that a ballroom dance coming out of the middle-west called "The Columbus Click" will be the new craze. So much for this month's predictions. Personally, we're crazy with the heat, and that's sensational.

* * *

DANCE's west coast correspondent and photographer is bringing out a book early this Fall called "Souvenir de Ballet", written in colaboration with Lydia Landon Grandier, and with a foreword by Anton Dolin. The book has more than 140 action photographs taken by the remarkable **Constantine,** who has been known to photograph ballet hanging from the rafters, from a prompter's box, from the wings, every place and cranny conceivable to a lively imagination.

* * *

Stage shows at the Roxy Theatre in the last year show the bracing influence of modern dance under the deft choreographer's hand of **Lee Sherman.** Dance numbers are refreshingly unlike the average five-shows-a-day movie presentation house. All the new dancers are better than average, certainly the peers of concert artists, some of them. Among the male contingent are such talented dancers as **Carl Eberle, Quentin Umberhoever, Reggie Thompson and Merrit Thompson.** Lee Sherman is scheduled to choreograph a mixed trio in jazz idiom for the Fall season of Pop Concerts at Carnegie Hall.

* * *

Vera Zorina will speak the title role in the American premiere of Arthur Honegger's "Jeanne d'Arc au Bucher" to be given by the New York Philharmonic Symphony Society this Fall.

* * *

Giovanni Rozzino, Spanish dancer of Venetian birth, who was recently teamed with **Rita Lupino,** sister of the movie star, **Ida Lupino,** goes shortly to Italy to make his first film in the city of his birth.

Dwight Godwin

Editor of DANCE, Helen Dzhermolinska, looks over shoulder of Barbara Morgan, photographer (left) and Billie Kirpich at studio of the New Dance Group. Miss Kirpich (right) is dance delegate to World Youth Festival at Prague.

The jig, reel and hornpipe, having fallen into a sorry state of execution outside Erin, a dignified and relentless teacher of Irish dancing down Brooklyn way, one **Professor McKenna,** has labored for 28 years to restore the Irish dance to its correct style. Not with hands on hips and shaking all over, "like a fool" but with body erect, arms limp, slightly behind hips, nothing moving but the legs and feet. The Irish dance, it appears, is as capable of defined style as flamenco or Indian dances, to name

but two esoteric examples, and they may not be polluted by any of your foreign mannerisms, Glory be to God.

* * *

We can name two young and glamorous movie stars who are dancing teachers in their own right, who engage in practice of the dance teaching profession side by side with a career in films. In Hollywood **Joan Woodbury** is the principal of a school called Wilcoxon and Associates Conservatory of Ballet. Miss Woodbury's name is **Joan Wilcoxon** offscreen. Joan recently wrote a scholarly little piece on the relation of dance to

Cosmo-Sileo Associates

Ector Munn, seated, talking with Yvonne Patterson and first group of ballet dancers who joined Marquis George de Cuevas in Monte Carlo for his new company, the Grand Ballet de Monte Carlo. Background, left to right: dancers Etoille de Baroncelli, Andre Eglevsky, Svetlana Beriosova, William Dollar, Carol Percy and Lili Tcherkassky.

mime entitled "Dance Your Way In" for a west coast publication called Theatre Craft . . . In England young Miss **Jean Simmons,** Britain's youngest feminine star gave his first dancing lesson to Spencer Hale at the Denham Studio during the making of "Uncle Silas". Hale, a year ago an R. A. F. corporal, could never find time to learn dancing and now he has been choosen from a crowd of extras to partner Jean in the Roger de Coverly for a ballroom scene. Jean, 18 years old, is a qualified dancing teacher.

IN MEMORIUM

DANCE and the entire profession extend sincerest sympathy to the bereaved family of **Clara I. Austin,** who passed away at East Orange, N. J. after a month's illness. Mrs. Austin was known to thousands in the teaching profession. She was a member of the New York Society of Teachers of Dancing, having joined in 1918, was its president for two terms, a member of the Board of Directors almost continuously, and recently chairman of its Ballroom Committee. Her place in the ranks will be hard to fill.

CONVENTIONTIME . . .

Jack Stanly's 10th annual summer normal school course is being held this summer and has some promising and original material. The courses are conducted in weekly sessions and teachers can enter for study on any date. Mr. Stanly has declined invitations to teach on numerous out-of-town convention faculties during the summer months so that he can devote all his energies to his own normal training school . . .

The two week normal school and convention of the Dancing Masters of America slated for Detroit, Michigan beginning July 27th promises to make history. Normal school and convention faculty boast some of the most important names in the dance profession of today. Some jolly times are promised for participants, moonlight boat rides, corn roasts on Belle Island, an outing in Eastwood Park, and traditional banquet followed by varied dance show.

* * *

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A Humphrey-Weidman alumnus from New York, and erstwhile fellow of the Bennington School of Dance, Eleanor King marks her fourth year of residence in Seattle by initiating Seattle's only Dance Theatre.

* * *

Dazian's, the oldest theatrical fabric house in the country, founded in 1842 by Wolf Dazian, a Bavarian immigrant, marks its 105th anniversary with an exhibit of theatrical memorabilia, displaying clothes and props used by Bernhardt, Mrs. Fiske, the Barrymores, et al. Dazian's is now headed by Emil Friedlander, who is also active in the legitimate production field.

* * *

Is there an American ballroom team, we wonder, which would like to compete for $1000.00 in prizes, as well as challenge trophies? The Scottish Professional Dancing Championship, open to the world, is being held in the Palais, Edinburgh on Friday, 29th of August, 1947 and the Scottish association which is sponsoring the competition earnestly invites American participation. The championship is being run in conjunction with the International Festival of Drama and Music which is being held in Edin-

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* * *

CLASSROOM and CAMPUS

Leon Danielian is taking over Todd Bolender's classes at the Fokine school in Carnegie Hall during Todd's summer absence . . . **Alfredo Corvino** and **Lisa Maslova** have joined the faculty of the Shurman school . . . **Antony Tudor** and **Anton Dolin** share honors as guest teachers at the Ballet Arts school during the month of August . . . **Pearl Primus** has opened her own school in New York and will teach modern dance, primitive and authentic African, West Indian and Calypso techniques . . . **Vonn Hamilton** is spending the summer at Camp Tamiment where he is the dance director and choreographer . . . **Hanya Holm** returned for her 7th consecutive year to Colorado College, where she directs the annual concert given during the early part of August . . . The University of California at Los Angeles was the sponsor of a series of four concerts this Spring featuring artists from all parts of the country. **Eleanor King** appeared on the March 4th program, **Mary Tiffany** on the March 13th program, **Karen Burt** and **Harriet Ann Grey** on the April 17th program and the Dance Theatre, known formerly as the Horton Dance Group, on the June 4th program. These four successful events presented by the Department of Physical Education of the College highlight the possibilities of college sponsorship of concerts artists like these aformentioned . . . **Tashamira** has been conducting classes at New York State Teachers College at Cortland and appeared in a solo recital there on July 24th.

* * *

Billie Kirpich, American dance delegate to the World Youth Festival at Prague, sailed from New York on the Marine Flasher on July 10th, taking with her a photographic exhibit of American dance comprising 75 of the best works of our dance photographers and several reels of the collected dance films of DANCE'S Associate Editor, Miss Ann Barzel. The Barzel films to be exhibited will be those of Helen Tamiris, Jerome Andrews, Martha Graham ("American Document") and probably, "Fancy Free".

Two personages in the dance world have sent their greetings to the festival in poster form. **Alexandra Danilova** wrote:

"Through my years in ballet, I have seen at first hand, how people of different races, religions and nationalities can become welded into a potent force for achievement, all differences resolved through understanding when they work together.

"It is my sincere hope that the World Youth Festival will help to establish a similar basis for mutual achievement, so that world peace may become a lasting reality . . . my warm congratulations on your great work and every good wish for complete success."

Likewise a greeting from **Barbara Morgan,** distinguished dance photographer.

"Through you, a new wholeness —
May you bring to birth a new human world spirit:

Fulfillment and dignity for each and all . . .
These photographs are a token for Faith in your purpose and love for your courage.

* * *

The west coast buzzes with germinating dance companies this vernal season. Not only the San Francisco Civic Ballet, noted elsewhere in this issue, but the new Lester Horton company and the **Simon Semenoff** companies are mightily flourishing.

The latter company, under the direction of Mr. Semenoff, is backed by a group of honorary sponsors well placed in the artistic and theatrical firmament, and functions as a strictly non-profit making organization. First dancers are Roy Fitzell, 17 years old and Roberta Launspach, 15 years old. Recent performances of this budding company featured the Semenoff version of "Coppelia" as choreographed for Baronova and Dolin and presented by Ballet Theatre; also presented were "Debut", "March Wind", "Ribbon Dance" and "Suite of Spanish Tales", all from the hand of Semenoff.

* * *

LINES FROM LONDON

Richard Arnell, composer who spent war years, as invalid, in the United States, is now working in London. His First Symphony was recently broadcast. His first ballet, **Punch and the Child,** commissioned by the Ballet Society is slated for production in New York January next.

* * *

The dissolution of the Jooss Ballet will come as no surprise, after their flop in America early this year. New the company has been disbanded and not likely to get patched up. **Sigurd Leeder** has opened a school in London. He has a good reputation as a teacher of modern dance and will probably in time assemble a group . . . **Kurt Jooss** is reported as trying to get a job in Germany, trying to run either a theatre of a new dance company consisting solely of German citizens—carefully vetted, of course. No details have been heard of any solid result so far, and Jooss has evidently not shown much creative or really good work in the last ten years . . . **Rudolf Van Laban** is giving a rare talk now and then to students of modern dance. He says he does not want to go back to Austria.

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BOOKS

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DANCING THROUGH LIFE

by Josephine Bradley

Hollis and Carter (London), Publishers

Miss Josephine Bradley is one of Britain's best known teachers of ballroom dancing. She has produced a quite charming biography, discreetly edited as to some incidents and equally candid concerning others in her dancing career, which includes experience in three continents. I went sometimes to the Three Arts Club in Marylebone Road!

She is almost as well known in the United States as in South Africa and England, and has taken "the English style" to hundreds of schools of dance, although she herself began with D'Egville and ballet, before going to Mme. Vandyke. She doesn't like being called "Mrs. Bradley", but *how* she spells poor old "Checetti". Not that he will worry!

She met G. K. Anderson, recently from New York, in 1921, and she really started to dance. In return she put him right sartorially, he had a grey dinner suit! Josephine and Andy won the World Championship in Fox-trot. She married Wellesley-Smith and was invited often to Germany for teaching. This was 1926 to 1929.

It was years afterward, when Mrs. Evelyn Hubbell got her to visit America, and she returned to open her own teaching center. Denmark next claimed her attention (they now follow the English style) and, of course, Blackpool. She interpolates a terrible warning "Ballroom dancing had by this time become an exact science". It is just that which keeps me off the ballroom floor, these days!

Then the war, next Australia, again South Africa (complete with no. 1 Beauty Outfit) and to New York on the Samaria in 1940, June, where Mrs. Hubbell again met her. This is what she writes about American dance:

"The American style of dancing today is entirely different from ours. In comparison it is rather unsophisticated. We have advanced much further. But we owe a lot to the Americans. They have given us such things as the Fox-trot, the Charleston and Swing. What we have done is to absorb their rhythmical inspirations and work on them. We have taken their dances, as it were, in the

rough, and have polished and re-polished them until we have got every movement correct. Thus we have produced in our dancers a picture that is perfect in line, but sometimes soul-less."

She continues, still intent on America:

"It would fulfill one of my great aspirations if one day the Americans were to adopt a technique which goes with our English style of dancing, as, with their marvelous sense of rhythm, and feeling for the dance, America should produce in her dancers a picture perfect in detail and which would also have that divine spark which makes the picture alive."

Well, those of us who do know the best American dancing will confirm that; and Britons who have seen only a little will be able to match the virility of *Oklahoma!* now on at Drury Lane Theatre, with the brilliance of Ballet Theatre and earlier visit of Catherine Littlefield's Philadelphia Ballet Company.

But this chatty little book bears principally on ballroom dancing and dancers, whether they come from Kensington or Knightsbridge or Kalamazoo!

BACKGROUND TO BALLET

by Duncan Melvin
Lantern? London. Publishers

This is the world's worst book about ballet. It takes the place formerly occupied by W. J. Turner's concoction entitled English Ballet, which was pretty awful.

The author opines that "American audiences are said to be not yet as discriminate (!) or as intelligent as the English ballet audience.

Perhaps this explains why so many English dancers are appreciated in America; perhaps it indicates why choreographers like Antony Tudor, who could get little chance in London up to 1939, did get a chance in New York?

This book contains more misprints, more errors of fact, and more superficial and uniformed opinion than any book yet published on ballet. It even contradicts itself, as in the emergence of Massine in Moscow; on one page from the Maly Theatre, on another page, from the Bolshoi Theatre. You simply can't keep up with it!

Among 13 photographs of the Baronovian legs, one is labelled "*entrechat*" which is simply *sur les pointes*. Diaghilev, we are told, was a noble who possessed "Attendant serfs" who danced solely for his pleasure". Petipas "in the last days of his dictatorship, began a close association with Tschaikovsky" and and so on. The famous *Pas de Quatre* was performed in 1845 "under the command of Queen Victoria" who presumably was ballet mistress?

"Ballet really entered America with the visit in 1933 of Serge Deham's Ballet Russe" says he. It did, really?

This is perhaps one of the "Spells of the Willies" which he tells us are in Giselle. We have only to proceed to other ballets to to get, perhaps, the Coppies or the Silfies?

The crudity of production appears in the printing and the horrible cover. No wonder the publishers refrained, despite the fact that in Britain it is a legal offence, from adding their name and address, while the printers also desire to remain anonymous!

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Beatrice de Baltazar meets a dancing clan in San Francisco and tells the remarkable story of the dancing Christensens and what they have done to ballet in the West.

Plus **. . . The father of what celebrated American left a small town in Ohio to become the master of the Czar's stables? Let Ann Barzel tell you . . . Baird Hastings, American representative of the Archives Internationales de la Danse goes to Copenhagen to report on the first choreographic competition to be held since the end of the war in Europe . . . Turn back the clock with Bernard Sobel, who sings a song of nostalgia, delightful nostalgia about the dancers of yesteryear as they looked in the Ziegfeld Follies . . . Many other amusing and educational articles on the dance by the foremost writers and artists in the ranks of dance.**

Review of the world premiere preview of "Fables of Our Times" by Charles Weidman, after James Thurber.

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FOOTNOTES

A CIVIC BALLET FOR SAN FRANCISCO

Irving Deakin, author of "To the Ballet" bobs up as the new general manager of the San Francisco Civic Ballet Association. Plans for a permanent civic ballet were outlined at a concert given by the Association in June at which Anton Dolin, fresh from a Latin American tour, appeared and gave his blessings to the proposed company. He threatened to separate S.F. from at least one of the dancers who appeared on the program if the plans were not made good. San Francisco has already lost two first rate artists, Janet Reed and Harold Lang, for lack of sufficient opportunity and outlet in their own home town.

Restoration of the classic ballets with full authenticity, plus the advantages of modern staging and the establishment of a ballet center wherein leading choreographers from all parts of the world might cooperate with artists and dancers in the production of new ballets, form part of the basic plan outlined by Mr. Deakin. With William Christensen as director, Irving Deakin as manager and the backing of the San Francisco Ballet Guild, the new association bids to attain the stature of the local civic symphony and opera association.

* * *

NOW THE DOMINICANA

About 160 years ago a Dominican soldier, wounded in the right thigh in battle, limped thirty miles to home. He recovered later and when he tried to dance, initiated a step with a peculiar right leg drag and dig which in its primitive stage in the islands was known as the merengue. This is just another way of saying that there is nothing new under the sun and man is an imitative lot, what? So in 1947 the Dominicana, a blood cousin of the rhumba and samba was dusted off and portrayed in a benefit for the National Cancer Foundation and the Dominican Red Cross by the ballroom team of Raul and Eva Reyes, the dancing Cansinos, the Arthur Murray dancers and others.

The Dominicana will be formally danced during the 63rd annual convention of the Dancing Masters of America in Detroit, Michigan, August 3rd - 9th. Agua, agua!

* * *

BALLET AS A REST CURE

British film cameraman Erwin Hiller relaxes from his job by attending ballet or ice-hockey or both. He is quoted as saying, "They are both picturesque spectacles which rest the intellect." Will ice-hockey magazines please copy?

* * *

TO DANCE, TO DANCE, BUT WHERE?

Whether you are an individual or a large, complex company, the some ornery problems affects you both. You have worked and studied and planned a program, and acquired your costumes and music and now you want an outlet for performance? So? The gruesome facts are that where once you could get a booking into a first rate concert hall a month or two in advance, today concert bookings are the largest ever in concert history and if you are planning an appearance in New York, for instance, get on the wagon and book a hall for the Spring of 1948 or you'll get left.

What is really happening is that dat ole dabbil, the housing shortage, has got its fingers around your throat. Everything in the books is expanding, including your own dance field, except the baneful building program. A few new well-placed concert halls of the intimate kind, some thousand-fold repairs on old ones are urgently indicated. And, of course, they must be where critics can get to them without an Indian guide, because why do you want a metropolitan concert, rather than one in Idlewild? It is because the ever-loving press notices are so much a necessity for out-of-town bookings, and that is what you are leading up to, unless you are that rare individual who lives for only an occasional public performance, for the sake of performance.

The big companies are no doubt able to plot their own way out of the labyrinth; here we are concerned mainly with the individual to whom a metropolitan appearance is a necessity. Start shopping now.

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Young and Old
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